

EDWARD RUSCHA
LOS ANGELES
APARTMENTS



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**EDWARD RUSCHA
LOS ANGELES
APARTMENTS
1965**

**RICHARD MARSHALL
WHITNEY MUSEUM
OF AMERICAN ART
1990**

In 1965 Edward Ruscha published *Some Los Angeles Apartments*, the third in his ongoing series of photographic books, and completed a group of ten related drawings that depict variations on the ubiquitous Southern California apartment building. This exhibition and publication bring together for the first time the drawings with the book that inspired them, presenting a concise view of Ruscha's Los Angeles in 1965. In addition, the catalogue reproduces paintings, drawings, and photographs by other twentieth-century artists that illustrate the continuing appeal of architecture as subject for art and place Ruscha's work in a broader art historical context. Also included are examples of apartment buildings by Los Angeles avant-garde architects that briefly trace the development of modernist apartment design in Southern California and show the distinguished precedents for the often bastardized modernism seen in Ruscha's apartments.

Ruscha's apartment book, like the earlier *Twentysix Gasoline Stations* (1963), chronicles the artist's fascination with Los Angeles and its unique characteristics. Having moved there from Oklahoma in 1956, Ruscha was immediately excited by his new environment and stimulated by its fast and mobile landscape. The car, in fact, is central to the development of Ruscha's work. His love of driving around Los Angeles, exploring the city and absorbing its character, coupled with frequent trips along Route 66 to visit Oklahoma, gave him a visual perspective defined by the windshield, driver's window, and curbside. He found gasoline stations, apartments, vacant lots, and palm trees during drives around Los Angeles and photographed them from where he stood beside his parked car.

Ruscha's interest, however, was not in documenting or chronicling the Los Angeles street scene or in making fine art photographs. His interest was in making books. The subject, whether apartments or swimming pools, was incidental to the desire to make the experience of a book something different and exceptional. He was not so much concerned with how to see an apartment building, but rather how to see a book that happened to contain snapshots of apartments. These ordinary buildings were carefully selected, straightforwardly photographed, and methodically documented with their addresses. Ruscha printed them in a five-inch wide format—a size determined by his first gas station book. He gradually edited them down to thirty-four images, laid out in a casual sequence of one

or two images per spread (with a couple of double spreads), all identified at the bottom of the page with a street address. At first glance, the book looks as if it were a real estate guide with all the descriptive text removed. The deadpan layout and cover design are directly related to Ruscha's paintings at that time, which often used the same generic typefaces and symmetrical composition of three horizontal lines of type. Some paintings, such as *Smash* (1963), also have words painted on the edge of the canvas as if it were a book spine. Ruscha's paintings and titles, in fact, can often be read as imaginary book titles or seen as book covers.

Ruscha executed the apartment drawings simultaneously with the book production. Earlier works on paper or canvas had used buildings and street addresses as their subject—*House on 38th Street* (1962), *Norms, La Cienega, on Fire* (1964)—so that this theme was, and continues to be, a favored subject. He has always favored a photographic look in his paintings, drawings, and prints, and the compositions, flatness, format, and color (or its lack) have the visual impact of photography. For this series of apartment drawings, he selected ten images that particularly appealed to him for their diversity of formal composition, architectural style, and geometric divisions and executed them in powdered graphite on identically sized horizontal sheets of paper.

Some, but not all of the subjects appear as photographs in *Some Los Angeles Apartments*, and a comparison of the drawing *Doheny Drive* with the photograph of *818 Doheny Dr.* reveals how Ruscha adapts and simplifies the photographic image when translating it into a drawing. The height of the building and severe perspective of the photograph are accentuated by widening the building and compressing it into a horizontal sheet. Ruscha has also eliminated the telephone lines, smoothed out the textured stone skin of the building, stylized the palm fronds, and increased the width of the central shaft of balconies to create a more severe composition of planes and angles. Other drawings, such as *Normandie* and *Atlantic Boulevard*, present architectural details of building facades and decorative light fixtures that create additional spatial patterning and heightened shadow contrasts. The softness of shaded graphite areas juxtaposed with hard-edge planes and sharp linear elements was achieved by rubbing powdered graphite on the paper in varying densities with a cotton swab, often masking out certain areas with tape or blocking out portions of buildings when applying the graphite. The sharp contrasts of light and dark that result intensify the strong diagonal and horizontal elements characteristic of Ruscha's art, especially evident in the photographs. In fact, Ruscha's works in all media—books, graphic design, photography, painting, drawing, printmaking, and film—continually inform and overlap one another, resulting in a continuity and integrity of subject, style, and content. In the last completed drawing of the series, *Barrington Avenue*, Ruscha has transformed the right half of the

apartment facade into a sweeping, curved plane that is similar to drawings he was then doing of curved, rolled, and floating pieces of paper.

Some *Los Angeles Apartments* appeared early in Ruscha's career and introduced a number of subjects that would be explored in other books and often evolved into drawings and paintings: *Every Building on the Sunset Strip* (1966) elaborated Ruscha's mapmaking inclination and obsessive address giving; *Thirtyfour Parking Lots in Los Angeles* (1967) focused on the dominance of the car, but presented the Los Angeles landscape without cars or architecture, and, as in all of Ruscha's work, without people; the aerial photography introduced here reappeared in later paintings of gridded streets and city lights seen from the air, as in *Words Over Miami* (1987). The omnipresent pool in Los Angeles apartments was elaborated in *Nine Swimming Pools and a Broken Glass* (1968) and the ubiquitous "for rent" and "for sale" signs were depressingly documented in *Real Estate Opportunities* (1970); finally, the mandatory cliché plantings of palm trees and cacti in the small strip of dirt between the sidewalk and apartment front appeared in *A Few Palm Trees* (1971)—with addresses—and *Colored People* (1972)—cacti in color. The interrelatedness of Ruscha's work is further revealed by the similarities between the style and technique of the 1965 apartment drawings and a series of shadowlike paintings done twenty years later, often depicting tract houses in soft-focus, black silhouettes. In recent paintings, such as *Name, Address, Phone* (1986), three long empty white bars interrupt the painted surface and recall the flat, horizontal architectural details seen in *Bronson Tropics* and *Beverly Glen* (both 1965).

Like Ruscha, a number of twentieth-century artists have combined their interest in photography with the painting and drawing of architectural images. Among the earliest was Charles Sheeler, who was trained as a painter and began as early as 1912 to take photographs for himself and on commission from architects. He first photographed his home and surrounding structures, such as *Bucks County Barn* (1915), because he was drawn to the simple, rectilinear forms and compositional order of these vernacular designs, and the light, shadow, and texture of the photographic image could be translated into a modern artistic form. The camera played an integral role in Sheeler's art, and he translated photographs into paintings and drawings that focused on simplified abstract compositions compatible with his sympathetic presentation of American architecture, machinery, and industry. In a similar way, the functional architecture of commerce and industry appealed to Ralston Crawford. He began photographing vernacular American architecture in the late 1930s, often as a starting reference for his paintings. He would eliminate detail and

crop the composition in order to accentuate flat planes of color, severe perspective, and horizontal and diagonal thrust. Crawford depicts specific buildings, such as *Steel Foundry, Coatesville, Pennsylvania* (1936-37), in a bold, graphic, Precisionist style that retains the most essential visual information. Like Ruscha, Sheeler and Crawford never allowed a figurative presence.

Edward Hopper's interest in architectural imagery was psychological as well as factual. His works distill rather than record subjects, and his paintings and drawings of buildings emphasize the isolation and loneliness of American urban and rural life. The artist traveled extensively by car, and often depicted the depopulated environment of the traveler—hotels, restaurants, gas stations, highways. Although he did not use photographs for reference, Hopper sketched constantly, and his drawing for *Rooms for Tourists* (1945) includes his crop marks along the top third, which indicate the composition of the final painting. Ruscha's own *Standard Study* (1962) is also a preparatory drawing for a large-scale painting, and reveals his early proclivity for strong vertical and diagonal composition, especially in drawings and photographs of vernacular American architecture. Joe Goode, a friend who moved with Ruscha from Oklahoma to Los Angeles, also found the Southern California landscape a rich source for ideas. A series of *House Paintings* done in 1963, including *November 13, 1963*, contains a small pencil drawing of a tract house isolated in the center of a large, monochromatic painted field. Goode's house images were derived from photographs in real estate brochures and, like Ruscha, he was responding to his new environment.

David Hockney, during his first visit to Los Angeles in 1963, responded with the same wonder and exhilaration to the sunshine, palm trees, buildings, pools, and freeways. Within his first week in Los Angeles, he had purchased his first car, driven round trip in one day to Las Vegas to practice driving, and rented a studio and an apartment by responding to "for rent" signs in the fronts of buildings. Like Ruscha and Goode, Hockney immediately translated his foreign perceptions of Los Angeles into paintings, drawings, and photographs. *Building, Pershing Square, Los Angeles* (1964), one of his earliest Los Angeles landscapes, presents a sleek, modern office building, replete with a grove of decorative palm trees, in a concise, abstract composition of cubes and rectangles.

Working in New York at the same time, Richard Artschwager was appropriating architectural data but was more concerned with image making than subject matter. *Untitled (Tract Home)* (1964) is from a series of paintings of high-rise apartments and tract houses based on photographs in the real estate section of the newspaper that are non-narrative and unpopulated. By using a Photo-Realist technique of gridding the photograph and transferring each square of visual information to a textured, celotex surface, Artschwager neutralized the subject. He then sur-

rounded the grisaille painting in a windowlike frame of commercially manufactured metal that added additional texture and reflection. This conceptual and impersonal style of art making is also seen in Robert Bechtle's *Kona Kai* (1967). His similar technique of copying a photograph in oil on canvas subverts its identity as a painting in order to acknowledge the superiority of photography and to mimic the look of the photograph. The Pop Art-derived aesthetic of Bechtle's Super-Realism emphasizes both the popular appeal of the Polynesian Modern motel and the postcard-snapshot flatness, composition, and casualness. In contrast, Ruscha's Los Angeles apartment photographs and drawings neither glorify nor subvert the photographic image but use it to achieve broader cultural, social, and artistic references. This body of work combines the concerns of photography, architecture, drawing, and painting, and not only presages Ruscha's later art but continues the historical cycle of combining disciplines to achieve a clear and original expression.

Although it was not Ruscha's intent, *Some Los Angeles Apartments* also documents an aberrant chapter in a fifty-year history of distinguished architectural achievement in Southern California. A combination of factors contributed to the growth of a distinct and adventurous architecture during the first half of the twentieth century. The open, horizontal space and temperate climate promoted outdoor living and the proliferation of single-family houses and apartments with patios and gardens. Los Angeles also developed—by plan and circumstance—as a decentralized city with many commercial centers joined by an efficient and complex system of freeways that established the private car as the primary means of transportation. The mobility afforded by the automobile contributed greatly to the overall dispersal of low-density residential buildings, usually only one or two stories high. In addition, by the 1930s, a strong economy coupled with an atmosphere of optimism and experimentation encouraged a talented group of young architects to design an imaginative California Modern style of house and apartment.

The earliest suggestion of a modern architecture appears in the work of Irving Gill. His *Horatio West Court* (1919) displays a modernized version of the then dominant Mission Revival style. During the teens and twenties, this common form of residential architecture—derived from the Spanish missions built in California in the eighteenth century—was typically wood framed, sheathed with white stucco, and oriented around a garden space. The solid massing and plain surfaces of Mission Revival architecture related to current abstract architecture being done by Adolf Loos and Walter Gropius in Austria and Germany. Gill further pared away detail, emphasizing broad

white surfaces with deep recesses, arches, and horizontal bands of windows meeting at the corner, offering abundant light, ventilation, and ocean views. Gill's synthesis of the Mission style, with its stress on simplicity, geometry, light, and shade, was well suited to the California climate.

The rapid growth of the Los Angeles population and residential and public development through the 1930s led to the proliferation of bungalows, ranch houses, and tract housing, all clad in various period styles—Regency, Colonial, Tudor, Spanish, and Streamline Moderne. However, the most distinguished contribution was made by a few architects, most notably R.M. Schindler and Richard Neutra, who arrived in Los Angeles in the 1920s. Both were born and trained in Vienna, had worked with Frank Lloyd Wright, and were deeply committed to the International Style. Their aesthetic, which demanded that materials, details, and form symbolically and functionally relate to a rational machine precisionism, was easily adaptable to the requirements of the Southern California environment. Neutra's Landfair Apartments and Strathmore Apartments (both 1938) are pure International Style. Simple, direct, and rational, they are one- and two-story buildings with a small number of apartments, suggesting single-family residences. Their clean planes of white stucco, generous bands of horizontal windows, and flat roofs with gardens were compatible with a simplified, modern, outdoor-oriented life-style. Schindler's structures reveal more complex compositions, emphasizing spatial and volumetric forms that are both functional and aesthetic. On the facade of Schindler's Mackey Duplex Apartments (1939), the internal vertical and horizontal spaces project to external volumes that are integral to the composition rather than merely decorative. Schindler's De Stijl forms exerted a strong influence on the development of Los Angeles architecture, offering innovation and adaptability in apartment design.

Other variations on International Style apartments using a court or garden plan were provided by Gregory Ain and J.R. Davidson, two architects influenced by Neutra and Schindler. Ain's Dunsmuir Flats Apartments (1937) is a severely geometricized International Style building staggered back on a deep lot. A long, narrow outside entrance on one side allows garden areas on the opposite side of the building. Each apartment is two stories, with the ground floor opening onto a private patio, and all rooms are illuminated on three sides by narrow strip windows. The front elevation is dominated by a row of enclosed garages, completing a plan that is consistent in layout, structure, and materials with convenience, privacy, outdoors, and the automobile. Davidson's Gretna Green Apartments (1940) displays the same concern with patio gardens, well-lit living spaces, and convenient car accommodations in a simple, well-organized, and substantial white stucco structure. Like Neutra and Schindler, Davidson's training in a Euro-

pean Modern aesthetic is comfortably adapted to the new California Modern style. A variation on apartment structures is seen in William Foster's Shangri-La Apartments and Hotel (1941)—a massive Streamline Moderne structure displaying curved corners, decorative glass bricks, and fanciful lettering on the entrance canopy. The desirable corner location, affording sweeping views of the Pacific Ocean, encouraged a high-rise building, with balconies on the upper floors, that offered both private apartments and hotel rooms.

The increasing population density and continuing growth of commercial centers in West Los Angeles and along the Wilshire Boulevard corridor in the 1950s generated more high-rise apartments, but these were on the model of New York residential buildings. Victor Gruen's Wilshire Terrace Apartments (1959) is a massive rectangular box with pattern and texture dominating all four sides. The interior circulation, double-loaded corridors, necessity for elevators, and lack of access to outdoor areas marks a distinct departure from the California Modern architecture of the previous two decades, which emphasized the advantages of the Los Angeles environment.

By the time Ruscha photographed contemporary apartments in 1965, the distinctions between architectural styles and life-styles had been blurred and even disregarded. The spread of the freeways criss-crossing the Los Angeles basin and the subsequent development of properties at interchanges and off-ramps, along with a population density too high to allow spacious single-family residences and garden apartments, spawned the appearance of the Los Angeles "dingbat" apartment. Dingbat—a word of unknown origin traditionally used to describe a typographical symbol or ornament that calls attention to an opening sentence or a break between paragraphs—is an appropriate word to describe architecture that displays superficial ornamentation and signage to call attention to itself in order to distinguish it from a similarly plain apartment building next door. Dingbats, which predominate in *Some Los Angeles Apartments*, are typically two-story walk-up structures with a side-loaded exterior corridor and exterior circulation. Usually a boxy rectangle of wood construction with stuccoed exterior walls, these 1960s apartments display an eccentric, embellished, cheap, and often ridiculous version of the pure Modern style exemplified by Neutra and Schindler. Designed to be cost-effective, they were built to fill the entire lot from the sidewalk property line to the back, with parking efficiently tucked under the living areas in carports. They retain none of the privacy, cross lighting and ventilation, flowering gardens, or architectural originality that they hope to announce by their decorated facades. However, they were of great interest, not necessarily to the people who lived in them, but to Ruscha, precisely because they expressed the freedom, diversity, newness, and irony of the visual experience of Los Angeles.

EDWARD RUSCHA APARTMENT DRAWINGS



EDWARD RUSCHA

DOHENY DRIVE

1965

GRAPHITE ON PAPER, 14 1/8 x 22 5/8 INCHES

COLLECTION OF MR. AND MRS. DONALD B. MARRON



EDWARD RUSCHA

ATLANTIC BOULEVARD

1965

GRAPHITE ON PAPER, 14 1/8 x 22 5/8 INCHES

PRIVATE COLLECTION



EDWARD RUSCHA

VICTORY BOULEVARD

1965

GRAPHITE ON PAPER, 14 1/8 x 22 5/8 INCHES

PRIVATE COLLECTION



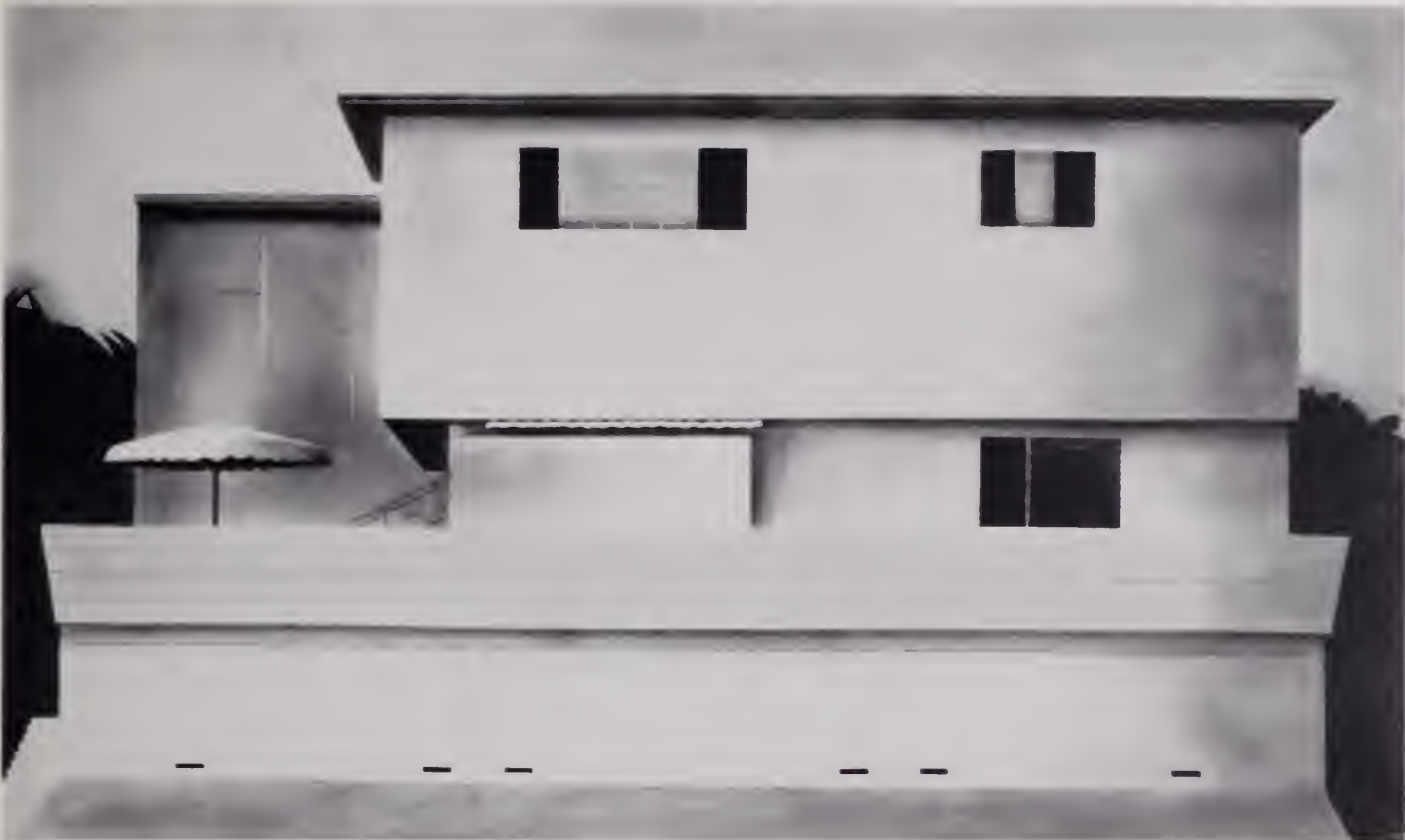
EDWARD RUSCHA

BRONSON TROPICS

1965

GRAPHITE ON PAPER, 14 1/8 x 22 5/8 INCHES

COLLECTION OF THE ARTIST



EDWARD RUSCHA

BEVERLY GLEN

1965

GRAPHITE ON PAPER, 14 1/8 x 22 5/8 INCHES

HIRSHHORN MUSEUM AND SCULPTURE GARDEN,
SMITHSONIAN INSTITUTION, WASHINGTON, D.C.;

JOSEPH H. HIRSHHORN BEQUEST



EDWARD RUSCHA

BARRINGTON AVENUE

1965

GRAPHITE ON PAPER, 14 1/8 x 22 5/8 INCHES

PRIVATE COLLECTION



EDWARD RUSCHA

NORMANDIE

1965

GRAPHITE ON PAPER, 14 1/8 x 22 5/8 INCHES

COLLECTION OF THE ARTIST



EDWARD RUSCHA

SAN FERNANDO VALLEY

1965

GRAPHITE ON PAPER, 14 1/8 x 22 5/8 INCHES

COLLECTION OF THE ARTIST



EDWARD RUSCHA

THAYER AVENUE

1965

GRAPHITE ON PAPER, 14 1/8 x 22 5/8 INCHES

HIRSHHORN MUSEUM AND SCULPTURE GARDEN,

SMITHSONIAN INSTITUTION, WASHINGTON, D.C.;

JOSEPH H. HIRSHHORN BEQUEST



EDWARD RUSCHA

WILSHIRE BOULEVARD

1965

GRAPHITE ON PAPER, 14 1/8 x 22 5/8 INCHES

PRIVATE COLLECTION

ART AND ARCHITECTURE





CHARLES SHEELER

BUCKS COUNTY BARN

1915

35x45 INCHES, 9 7/8 x 7 15/16 INCHES

WHITNEY MUSEUM OF AMERICAN ART, NEW YORK;

GIFT OF MR. AND MRS. ALAN H. TEMPLE 71.162

(OPPOSITE)

EDWARD RUSCHA

1029 S. UNION

FROM SOME LOS ANGELES APARTMENTS

1965



RALSTON CRAWFORD

STEEL FOUNDRY, COATESVILLE, PENNSYLVANIA

1936-37

OIL ON CANVAS, 32 x 40 INCHES

WHITNEY MUSEUM OF AMERICAN ART, NEW YORK;

PURCHASE 37.10



EDWARD RUSCHA

2206 ECHO PARK AVE.

FROM SOME LOS ANGELES APARTMENTS

1965



EDWARD HOPPER

DRAWING FOR ROOMS FOR TOURISTS

1945

CONTE ON PAPER, 15 x 22 1/4 INCHES

WHITNEY MUSEUM OF AMERICAN ART, NEW YORK;

JOSEPHINE N. HOPPER BEQUEST 70.221

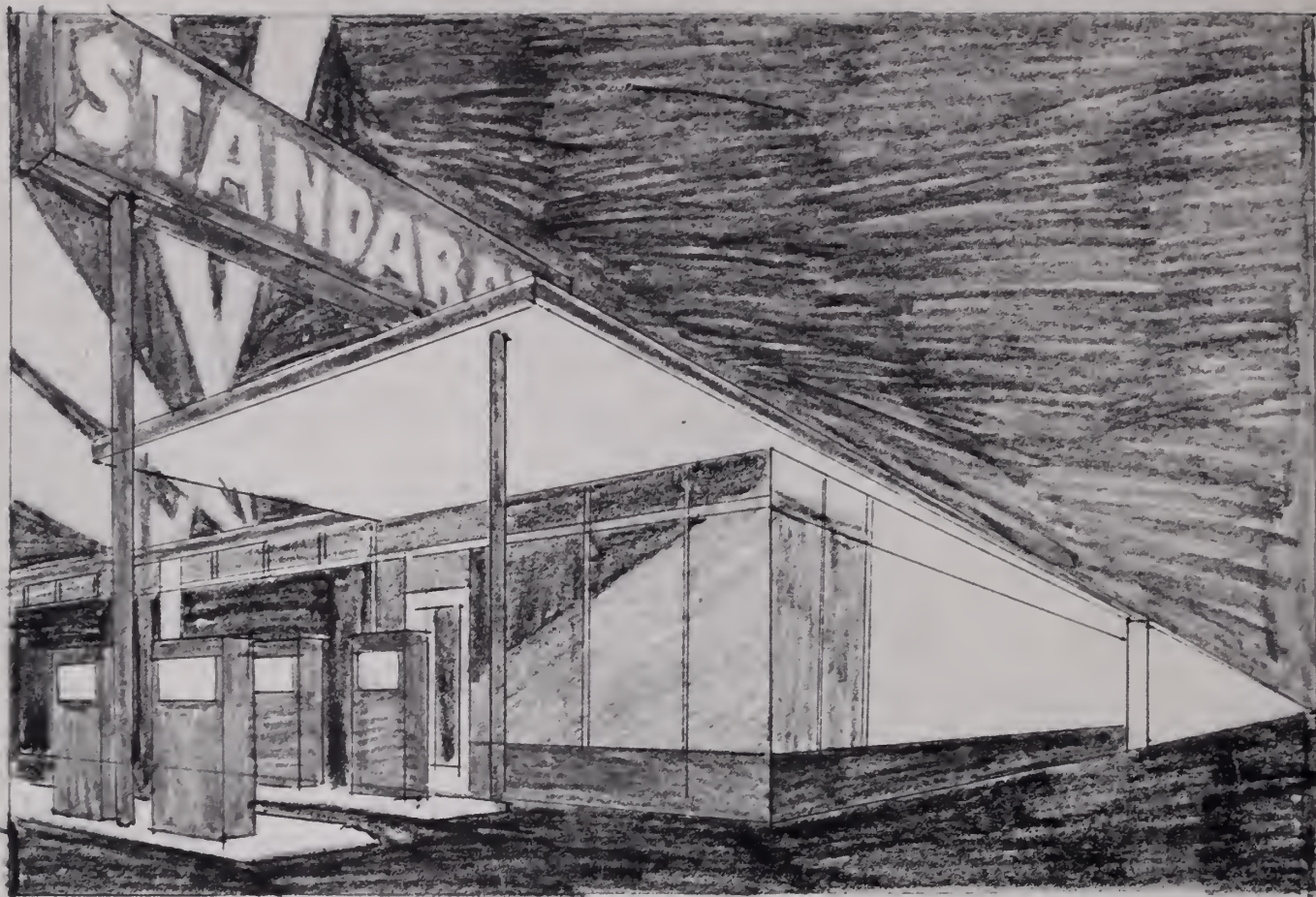


EDWARD RUSCHA

1018 S. ATLANTIC BLVD.

FROM SOME LOS ANGELES APARTMENTS

1965



EDWARD RUSCHA

STANDARD STUDY

1962

GRAPHITE ON PAPER, 9 3/8 x 12 1/2 INCHES

COLLECTION OF THE ARTIST



EDWARD RUSCHA

15120 VICTORY BLVD.

FROM SOME LOS ANGELES APARTMENTS

1965



JOE GOODE

NOVEMBER 13, 1963

1963

OIL AND GRAPHITE ON MASONITE, 24 x 24 INCHES

NEWPORT HARBOR ART MUSEUM,

NEWPORT BEACH, CALIFORNIA;

GIFT OF THE BETTY AND MONTE FACTOR FAMILY COLLECTION



EDWARD RUSCHA

850 S. BEVERLY GLEN BLVD.

FROM SOME LOS ANGELES APARTMENTS

1965



RICHARD ARTSCHWAGER

UNTITLED (TRACT HOME)

1964

ACRYLIC ON CELOTEX,

WITH METAL FRAME, 28 1/2 x 42 INCHES

COLLECTION OF LAURA-LEE W. WOODS



EDWARD RUSCHA

2014 S. BEVERLY GLEN BLVD.

FROM SOME LOS ANGELES APARTMENTS

1965



DAVID HOCKNEY

BUILDING, PERSHING SQUARE, LOS ANGELES

1964

ACRYLIC ON CANVAS, 58 x 58 INCHES

PRIVATE COLLECTION



EDWARD RUSCHA

818 DOHENY DR.

FROM SOME LOS ANGELES APARTMENTS

1965



ROBERT BECHTLE

KONA KAI

1967

OIL ON CANVAS, 45 x 52 INCHES

CAROLINA ART ASSOCIATION, GIBBES ART GALLERY,

CHARLESTON, SOUTH CAROLINA



EDWARD RUSCHA

6565 FOUNTAIN AVE.

FROM SOME LOS ANGELES APARTMENTS

1965



LOS ANGELES APARTMENT ARCHITECTURE



IRVING GILL

HORATIO WEST COURT

1919

SANTA MONICA

PHOTOGRAPH BY MARVIN RAND



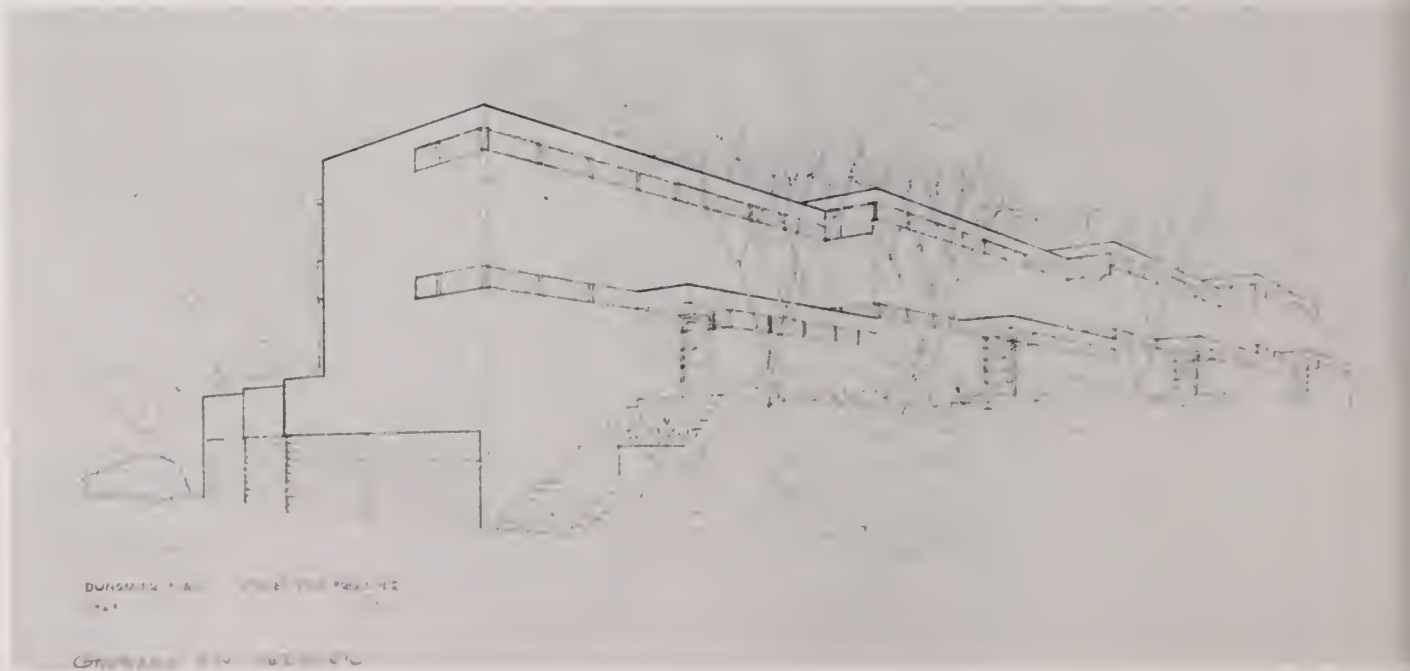
RICHARD NEUTRA

LANDFAIR APARTMENTS

1938

WEST LOS ANGELES

PHOTOGRAPH BY JULIUS SHULMAN





GREGORY AIN

DUNSMUIR FLATS APARTMENTS

1937

HOLLYWOOD

PHOTOGRAPH BY JULIUS SHULMAN

PRESENTATION DRAWING FOR DUNSMUIR FLATS APARTMENTS

1937

ARCHITECTURAL DRAWING COLLECTION, UNIVERSITY ART MUSEUM,

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

(OPPOSITE)

R.M. SCHINDLER

MACKEY DUPLEX APARTMENTS

1939

LOS ANGELES

PHOTOGRAPH BY JULIUS SHULMAN



J.R. DAVIDSON

GRETNA GREEN APARTMENTS

1940

BRENTWOOD

PHOTOGRAPH BY JULIUS SHULMAN

RICHARD NEUTRA

STRATHMORE APARTMENTS

1938

WEST LOS ANGELES

PHOTOGRAPH BY JULIUS SHULMAN

PRESENTATION DRAWING FOR GRETNA GREEN APARTMENTS

1940

ARCHITECTURAL DRAWING COLLECTION, UNIVERSITY ART MUSEUM,

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

(OPPOSITE)





WILLIAM FOSTER

SHANGRI-LA APARTMENTS AND HOTEL

1941

SANTA MONICA

PHOTOGRAPH BY JULIUS SHULMAN



VICTOR GRUEN ASSOCIATES

WILSHIRE TERRACE APARTMENTS

1959

LOS ANGELES

PHOTOGRAPH BY JULIUS SHULMAN

EDWARD RUSCHA

BORN IN OMAHA, NEBRASKA, 1937. STUDIED AT CHOUINARD ART INSTITUTE, LOS ANGELES (1956-60). LIVES IN LOS ANGELES.

SELECTED ONE-ARTIST EXHIBITIONS

- 1963** Ferus Gallery, Los Angeles, "Ed Ruscha"
1965 Ferus Gallery, Los Angeles, "Edward Ruscha"
1967 Alexander Iolas Gallery, New York, "Gunpowder Drawings"
1968 Balboa Pavilion Gallery, Balboa, California, "Joe Goode/Edward Ruscha"
Irving Blum Gallery, Los Angeles, "Edward Ruscha"
Galerie Rudolf Zwirner, Cologne, "Edward Ruscha"
1969 La Jolla Museum of Art, California, "Edward Ruscha"
Multiples, Inc., Los Angeles, "Ed Ruscha: New Graphics"
1970 Galerie Heiner Friedrich, Munich, "Books by Edward Ruscha"
Hansen Fuller Gallery, San Francisco, "Edward Ruscha: Prints 1966-1970, Books 1962-1970"
Alexander Iolas Gallery, New York, "Edward Ruscha"
Galerie Alexander Iolas, Paris, "Edward Ruscha"
1971 Nigel Greenwood Gallery, London, "Books"
1972 Janie C. Lee Gallery, Dallas, "Edward Ruscha"
The Minneapolis Institute of Arts, "Edward Ruscha"
Mary Porter Senson Gallery, University of California, Santa Cruz, "Edward Ruscha: Books and Prints"
1973 Ace Gallery, Los Angeles, "Ed Ruscha"
John Berggruen Gallery, San Francisco, "Edward Ruscha (Ed-werd Rew-shay): Young Artist"
Leo Castelli Gallery, New York, "Ed Ruscha: Drawings"
Leo Castelli Gallery, New York, "Edward Ruscha: Graphics from the Collection of Donald Marron"
The Greenberg Gallery, St. Louis, "Edward Ruscha"
Nigel Greenwood Gallery, London, "Edward Ruscha"
Galleria Françoise Lambert, Milan, "Edward Ruscha: Stains"
The Picker Gallery, Charles A. Dana Arts Center, Colgate University, Hamilton, New York, "Works by Edward Ruscha from the Collection of Paul J. Schupf '58"
UCSD Art Gallery, University of California, San Diego, "Books by Ed Ruscha"
1974 Leo Castelli Gallery, New York, "Edward Ruscha"
Galleria Françoise Lambert, Milan, "Books by Edward Ruscha"
Root Art Center, Hamilton College, Clinton, New York, "Edward Ruscha: Prints and Books"
Texas Gallery, Houston, "Recent Paintings"
1975 Ace Gallery, Los Angeles, "Various Miracles"
The Arts Council of Great Britain (organizer), "Edward Ruscha: Prints and Publications 1962-74" (traveled)
Gemini G.E.L., Los Angeles, "Tropical Fish Series"
Galerie Ricke, Cologne, "Edward Ruscha"
Jared Sable Gallery, Toronto, "Edward Ruscha"
1976 Albright-Knox Art Gallery, Buffalo, "Paintings, Drawings and Other Work by Edward Ruscha"
Gemini G.E.L., Los Angeles, "Various Cheeses Series"
Stedelijk Museum, Amsterdam, "Ed Ruscha"
Wadsworth Atheneum, Hartford, "Edward Ruscha"
1977 Ace Gallery, Venice, California, "Ed Ruscha"
The Fort Worth Art Museum, "Edward Ruscha: Recent Drawings"
1978 Ace Gallery, Vancouver, "Edward Ruscha: Recent Paintings and Drawings"
Auckland City Art Gallery, New Zealand, "Graphic Works by Edward Ruscha"
Leo Castelli Gallery, New York, "Edward Ruscha"
Galerie Ricke, Cologne, "Edward Ruscha"

- 1979** Marianne Deson Gallery, Chicago, "New Works"
Getler Pall Gallery, New York, "Ed Ruscha: Prints and Drawings"
Richard Hines Gallery, Seattle, "Edward Ruscha: New Works"
InK., Halle für Internationale Neue Kunst, Zurich, "Edward Ruscha"
Texas Gallery, Houston, "Ed Ruscha: New Works"
- 1980** Ace Gallery, Venice, California, "Ed Ruscha: Paintings"
Leo Castelli Gallery, New York, "New Paintings"
Foster Goldstrom Fine Arts, San Francisco, "Ruscha: Selected Works 1966-1980"
Nigel Greenwood Gallery, London, "Edward Ruscha"
Portland Center for the Visual Arts, Oregon, "Ed Ruscha: Paintings and Drawings"
- 1981** Arco Center for Visual Art, Los Angeles, "Ed Ruscha: New Works"
Leo Castelli Gallery, New York, "Edward Ruscha: Drawings"
- 1982** John Berggruen Gallery, San Francisco, "Edward Ruscha: A Selection of Drawings from 1967 to 1972"
Castelli Feigen Corcoran, New York, "Edward Ruscha: 1960-1970"
Flow Ace Gallery, Los Angeles, "New Paintings and Drawings"
San Francisco Museum of Modern Art, "The Works of Edward Ruscha" (traveled to the Whitney Museum of American Art, New York; Vancouver Art Gallery, Canada; The San Antonio Museum of Art, Texas; Los Angeles County Museum of Art)
- 1983** Cirrus Editions, Ltd., Los Angeles, "Ed Ruscha: Selection of Graphic Works 1970-1982"
Bernard Jacobsen Gallery, Los Angeles, "Ed Ruscha"
- 1984** Leo Castelli Gallery, New York, "Edward Ruscha"
Morgan Gallery, Kansas City, "Ed Ruscha"
- 1985** James Corcoran Gallery, Los Angeles, "Ed Ruscha"
Fisher Gallery, University of Southern California, Los Angeles, "Edward Ruscha"
- Musée Saint Pierre Art Contemporain, Lyons, France, "Edward Ruscha"
- 1986** Leo Castelli Gallery, New York, "Edward Ruscha"
Fuller Goldeen Gallery, San Francisco, "Edward Ruscha"
Texas Gallery, Houston, "Edward Ruscha"
Westfälischer Kunstverein, Münster, West Germany, "4 x 6: Zeichnungen von Edward Ruscha"
- 1987** Robert Miller Gallery, New York, "Ed Ruscha"
- 1988** Leo Castelli Gallery, New York, "Ed Ruscha: New Drawings"
Institute of Contemporary Arts, Nagoya, Japan, "Edward Ruscha"
Karsten Schubert Ltd., London, "Ed Ruscha: Recent Works on Paper"
Lannan Museum, Lake Worth, Florida, "Edward Ruscha: Words Without Thoughts Never to Heaven Go"
Museum of Contemporary Art, Chicago, "Ed Ruscha: Recent Paintings"
Tony Shafrazi Gallery, New York, "Edward Ruscha: Early Paintings"
- 1989** Leo Castelli Gallery, New York, "Edward Ruscha"
James Corcoran Gallery, Los Angeles, "Ed Ruscha: Selected Works of the 80s"
Rhona Hoffman Gallery, Chicago, "Ed Ruscha: New Paintings and Works on Paper"
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, "Edward Ruscha Paintings" (traveled to Museum Boymans-van Beuningen, Rotterdam; Centre Cultural de la Fundació Caixa de Pensions, Barcelona; Serpentine Gallery, London; The Museum of Contemporary Art, Los Angeles)
- 1990** Galerie Ghislaine Hussenot, Paris, "Edward Ruscha"
Robert Miller Gallery, New York, "Ed Ruscha Gasoline Stations 1962"
Thomas Segal Gallery, Boston, "Edward Ruscha: New Works"
Texas Gallery, Houston, "Edward Ruscha: Paintings and Drawings"

EDWARD RUSCHA
SELECTED BIBLIOGRAPHY

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SOME LOS ANGELES APARTMENTS

1970

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JOSEPH H. HIRSHHORN BEQUEST

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1965

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